

## IMPORTANT ASPECTS OF THE WORK OF SOUND DESIGNERS IN THE CREATION OF SOUND AND VISUAL IMAGE

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**Abstract:** In this article the author reflects important aspects of the work of sound designers in the creation of sound and visual image. This article deals with the role and importance of music in screen art, the functions of illustrated music in screen art, the functions of counterpoint music in screen art. The author also pays special attention to the stages of human perception of music as the basis for the creation of a sound-visual image. This paper reflects important aspects of the basics of creating a music video as a genre of screen art.

**Keywords:** sound visual image, sound engineer, music, art, sound, sound, sound recording, screen art, music video

## OVOZLI TASVIRNI YARATISHDA OVOZ REJISSYORI ISHINING MUHIM JIHATLARI

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**Annotatsiya:** Ushbu maqolada muallif ovozli tasvirni yaratishda ovoz rejissyorlari ishining muhim jihatlari aks ettiradi. Musiqa tovushni idrok etishning asosiy tarkibiy qismidir: ushbu maqolada ekran san'atidagi musiqaning roli va ahamiyati, ekran san'atidagi tasvirlangan musiqaning funktsiyalari, ekran san'atidagi qarama-qarshi musiqaning funktsiyalari ko'rib chiqiladi. Shuningdek, muallif musiqani inson tomonidan tovushli tasvirni yaratish uchun asos sifatida qabul qilish bosqichlariga alohida e'tibor qaratadi. Ushbu asarda ekran san'ati janri sifatida musiqiy klip yaratish asoslarining muhim jihatlari aks ettirilgan.

**Kalit so'zlar:** ovozli tasvir, ovoz rejissyori, musiqa, san'at, ovoz, ovoz yozish, ekran san'ati, musiqiy klip

## **ВАЖНЫЕ АСПЕКТЫ РАБОТЫ ЗВУКОРЕЖИССЁРА ПРИ СОЗДАНИИ ЗВУКОЗРИТЕЛЬНОГО ОБРАЗА**

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**Аннотация:** В данной статье автор отражает важные аспекты работы звукорежиссёров при создании звукозрительного образа. В этой работе рассматривается роль и значение музыки в экранном искусстве, функции иллюстрированной музыки в экранном искусстве, функции контрапунктической музыки в экранном искусстве. Также особое внимание автор уделяет этапам восприятия музыки человеком, как основы создания звукозрительного образа. В данной работе отражает важные аспекты основам создания музыкального клипа, как жанра экранного искусства

**Ключевые слова:** звукозрительный образ, звукорежиссёр, музыка, искусство, звук, звукозапись, экранное искусство, музыкальный клип

### **INTRODUCTION**

The emergence of sound in silent movies served to form a new art form responsible for the audiovisual image of an audiovisual work. The emergence of sound as an important component of screen art served the development and peculiarities of the field of sound engineering. The sound engineer today is responsible for the concept of sound design of film, television and radio. He or she creates sound scores that span artistic and technical fields of science. The

knowledge of a sound designer sometimes requires unfathomable fields of knowledge. One component is the ever-evolving sound engineering equipment.

The sound engineer refers to the expressive means of the phonogram when creating a sound score. Skillful management and synthesis of all components (music, noises, speech) when creating a sound phonogram, create and cause the highest emotional and psychological state. This state is the final result of the correct use of sound components.

## **METHODS**

Multimedia products involve the creation of quality sound material with the help of a sound score, which cannot be imagined without the use of computer technology. Therefore, this course reveals the theoretical and practical processes of creating a sound score and its types, the use of sound engineering equipment, creative thinking of the components of the sound work, the functions and application of music, noises, processing systems, the creation and recording of artificial and natural noises, recording of musical ensembles and more.

## **RESULTS AND DISCUSSION**

Professional creation and techniques of realization of the sound score, help to fully realize the intention of the sound engineer and cause the listener emotional delight and pleasant leisure. Sound score today is not only a document of documentary, feature, fiction films, but also creates professional scientific, pedagogical and methodical audiovisual pictures.

Music is the main component of a sound score. Its study and understanding of the basics of creating and perceiving sound information, helps in creating a sound designer a full-fledged sound image.

In screen art music, as a rule, complements the image, it helps to better convey to the viewer the inner meaning of the work. Today it is impossible to imagine the role of music and noises in the modern practice of screen art. These components

are often underestimated and omitted in the overall structure of the work. Often music is given the role of a background component or an additional (auxiliary) element to fill the frame, semantic failure and emotional emptiness. Quite often music is used rudely, annoyingly, openly, obviously, which creates a careless and undignified attitude to it. Among the mass screen arts for television programs, unlike the film industry, the selection of music is given very little time and attention than in the creation of visuals. Accordingly, the quality of TV product suffers from this and gives it a domestic coloring, and even unprofessionalism. All this gives us the right to argue about the skew to the creation of a professional visual image, that the sophisticated music lover and the common man will reject the product. For professional creation of a screen product it is necessary to remember about the sound-visual image.

Music, first of all, is the atmosphere of a person's or character's mood. Therefore, in the structure of on-air works, music should be assigned the role of the main or internal monologue. This understanding enriches the sound image of the movie, its dramaturgy. The laws of musical construction, musical form, musical language influence all components of the structure of an ethereal work: "The aesthetic regularity of the process of interaction between music and screen forms is conditioned by their dynamics, development in time, and the principle of multi-element structures".

Thus in her book "Music of Uzbek Cinema" N.S. Yanov-Yanovskaya writes: "Music found its real place in cinema only with the arrival of sound.

Only now, when the polyphonic ringing life burst onto the screen in all the richness of its timbral colors, when sound became an organic part of the film, music becomes an integral and internally necessary element of the film work"

Music as an art form is applied in many spheres of culture and art. Music of ethereal works, as a component of the sound-visual image, obeys other rules of expressiveness than music of concert application. Hence the term "screen music",

which indicates the presence of special, specific features of music. Specific aesthetic categories of the musical series of the screen called a special emotionality of music, its concentration, laconism of expression, as noted by some famous cinematographers, defines the framework of the narrative. The content of screen music is often considered in dependence on the visual and literary series. Thus, it is not difficult to imagine a large body of musical works by Uzbek and world composers who wrote music for movies. They became a symbol of certain events. The works of D. Shostakovich, I. Dunayevsky, M. Leviev, M. Burkhanov, F. Yanov-Yanovsky, A. Ergashev, D. Zakirov and others can serve as an example.

A more profound definition of sound in screen art is the statement of sound director M. Venderov: "Sound, in combination with light, color, depth of the frame, its texture, timbre, the nature of camera movement, can shade and contrast, make sharper or smooth many sides of the screen action, affect the temporal and spatial perception of it".

The music of the screen is not only specific opportunities for perception, but depending on its use in the background context can change the whole meaning of the image on the screen. The use of serious music in a concert hall, acquires an atmosphere of seriousness and spiritual understanding of a person. The use of the same music in the context of a murderer or a homeless man acquires a comedic character.

The development of screen art, as noted in N. Efimova's book *Sound on the Air*: "...has led to the emergence of "recoding" of a musical fragment - its exclusion from the code of the original musical work and its inclusion in the code of synthetic screen art of cinema and television. Music in this case fulfills a different compositional role and carries a different semantic load"<sup>4</sup>.

With the development and perfection of visual art, under the influence of modern technical means, music is constantly synthesized, acts as a means of expanding the scope of our understanding of the screen action. This serves to expand and

diversify sound forms, leading to an active formation of sound space. For example, the possibility of creating artificial acoustic atmospheres (quadrophony, Surround Sound and other types of surround sound) with the help of sound technical reproduction equipment.

The screen art itself in the combination of visual and sound series is identical in the perception of music of cinematography and television screen. In both types of art, the perception of music is an emotional state and influence on the psychological state of a person. This is one of the main tasks of the sound engineer in creating a sound image. For this realization, the perception of music goes through three stages:

- first there is an attitude through music to the hero or action;
- then the emotional impact on the viewer himself;
- then the psychological state of the viewer and his accumulated baggage of life experiences.

To achieve the right psychological state in the viewer, in screen art sound and visual image is created through genre diversity in music and the combination of color drama. For example, color drama in black and white is perceived as the past, and pure colors are perceived as joy, nostalgia, mixed colors - the transition of tension, anticipation.

For a long time from the emergence of screen art and its subsequent development, distinguish such a concept as illustrated music. It was the next stage after the first silent movies.

Musicians performed or improvised while watching a movie, thus creating a sound-visual image, connecting the image with music. The next stage was counterpoint music, which meant as a mismatch between the emotional state of the music and the image. The main purpose of music in this case was to enhance the potential expressiveness of the content of the screen work. "This term is used in a

narrower sense, when dealing not with movie music in general, but with its particular kind - music contrasted with the image". Then came story music, where the phonogram was the main element in the construction of the sound-image, and elements of editing and filming were adjusted to the music. This gave rise to the modern genre, the music video.

Music video is a television genre, where a large amount of emotionally colored information is compressed. The basis of this genre is a phonogram, where the visual art acquires a partial character. In some cases, a music video is a kind of mini-movie. Often music video dictates its own rhythm of switching images, piling unrelated pictures, montage and type of filming, combining different layers of time and "technology".

Modern television clip is a collage musical genre that uses symbols, allegories, illusions, associations. As a cultural phenomenon, it is closely connected with youth subculture, its moral aesthetic attitudes, musical tastes.

## **CONCLUSION**

In history, the complex combination of image and sound - an effective element of artistic imagery of modern audiovisual television art, requires from the creators of television programs serious, deep study of the role of music in the structure of artistic works.

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